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1,600 Feet in Length

BEAUTIFULLY TINTED

Special Rates

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**Pittsburg Calcium Light & Film Co.**

Pittsburg, Pa. Rochester, N. Y. Des Moines, Ia.



### I Will Save 60 to 90% Of Your Electric Bills!

I have just secured the exclusive western agency for

"The Lowen Guaranteed Electric Saver and Arc Regulator."

I have been figuring on this for months, but have waited until the inventor made good. And he has done it in a way that will amaze you. This new invention is so much more efficient than anything else on the market that I back it with my own guarantee, as well as that of the manufacturer.

**I Sell It For \$70.**  
Which is from \$20 to \$90 less than the price of the not-so-good ones.

**NEW FEATURE FILM FROM SELIG!**  
I have just seen Selig's newest feature film, called

"THE HOLY CITY."

And it is a gem of the first water—the kind of film that will not only pack your theatre, but will raise the general tone of the whole moving picture business.

**1,585 Feet**

And every foot of it a crackerjack. Write to any of my offices. First come, first served. I've got more copies of this new feature film than any other renter in the United States.

**THAT FEATURE FILM**

"Great Goebel Tragedy"

And "Trials of Caleb Powers"

Belongs to the Laemmle Film Service—no one else has it—no one else can get it—You can rent it from any of the Laemmle offices—it's the one best bet of the year.

**WANTED:**—Experienced, hustling live-wires who know the moving picture business from stem to stern. I will pay rattling good salaries to the right men. If that means you, write me at once.

**CARL LAEMMLE, President**  
**THE LAEMMLE FILM SERVICE**  
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Completely Equipped Offices in

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My "Great Goebel Tragedy" film is made by a Licensed Manufacturer.

**MAGIC LANTERNS**  
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The representative magazine of the English Projection Trade  
Free copy on application  
Publishers: E. T. HERON & CO. Tottenham Street, London, W., England

There is only ONE  
"SONG SLIDE SERVICE  
THAT SATISFIES"

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A week's trial of our superior service will convince you of this fact.

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Perfect Slides—all new sets.

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**SLIDE EXCHANGE**

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DEPT. V.

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All matters concerning the Association—requests for information, complaints, etc., should be referred at once to . . . . .

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OFFICE OF THE SECRETARY  
Suite 716-734, 15 William St.  
NEW YORK CITY

In Rolls  
Correctly Numbered

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Lowest Prices

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WE DO NOT BELONG TO THE ASSOCIATION These Associations say: "No more Film" can be bought by us. We have fifteen manufacturers outside the Trust whom we are buying from. We can supply you with goods that the Trust cannot buy. Also have some slightly used film, as low as three cents per foot. Machines, accessories, tickets, etc.  
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ESTABLISHED 1894. (Opposite Adams House)

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PRICE, 5 CENTS  
THIRD YEAR

Published by the FILMS PUBLISHING CO.  
36 East 23d Street, New York

MAY 9, 1908  
WHOLE NUMBER 107.



## TIMES HAVE CHANGED—BUT

our film service is still the ideal one, which is continually enlarging our big list of pleased customers. It will pay you to write us.

**W.M. H. SWANSON & Co.**

Member of FILM SERVICE ASSOCIATION

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That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices today.

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(FOR ALTERNATING CURRENT)

The best and most improved ELECTRIC CURRENT SAVER—73% by actual test.

Best Results. Simplest Mechanism. Gives no Heat. No Rheostat required.

Cheaper than any. **\$50.00**

IT IS NOW WORKING WHERE OTHERS WERE THROWN OUT.

**HERMAN E. ROYS**

1368 BROADWAY (Established 1902) NEW YORK CITY  
Manufacturer of Everything Electrical, Wholesale and Retail,  
"From a Needle to a Battleship"





RELEASED: MAY 4th

## THE BRIDE'S DREAM

A story beautifully told and finely staged.

Length, 825 Feet

RELEASED: MAY 7th

## THE MYSTERIOUS PHONOGRAPH

Two tramps, an old box, a phonograph horn and fun to the finish.

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A boarding house full of sleepy boarders and a never-stop Alarm Clock.

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## Metal Slide = Carriers

Cannot burn or break. The most useful and practical Slide Carrier on the market. Fits any machine.

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**S. LUBIN**

Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

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# SELIG FILMS

## Don't fail to secure that peer of all pathetic productions "THE BLUE BONNET"

LENGTH 925 FEET

A beautiful presentation, properly introducing the Salvation Army.

WILL BE RELEASED MAY 7th

## THE SELIG POLYSCOPE CO.

45-47-49 E. Randolph St., CHICAGO, U. S. A.

Are you receiving our weekly film subject synopsis?

# He that hesitates is lost!

So if you are hesitating stop right now and adopt our

## QUALITY FILM SERVICE

We supply only what is good in films

WE LEAVE THE JUNK FIELD TO OUR COMPETITORS

Rochester, N. Y.      Pittsburg, Pa.      Des Moines, Ia.

## Pittsburg Calcium Light & Film Co.

## ★ Geo. Méliès "Star" Films ★

All our subjects bear our TRADE MARK

Our films are fully protected by patents and supplied only by members of the FILM SERVICE ASSOCIATION.

(OUT LAST WEEK)

## A Mistaken Identity

A comical and amusing subject  
LENGTH, 355 FEET.      PRICE, \$42.60.

## TO BE RELEASED MAY 12th IN THE BARBER SHOP

LENGTH, 180 FEET.      PRICE, \$21.60.

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Two highly comical subjects.  
LENGTH, 468 FEET.      PRICE, \$56.16

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204 East 38th Street, NEW YORK CITY.

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83-91 W. Randolph St., CHICAGO, ILL.

## VIEWS AND FILMS INDEX

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### THE AMENDED SCHEDULE.

The manufacturers operating under the Edison license held meetings in New York City on Wednesday and Thursday, April 29 and 30, and decided upon very important measures affecting the future of the Film Service Association. The result of the conferences show that the manufacturers are in constant touch with situations affecting the moving picture industry and thoroughly resourceful for all emergencies.

After June 1, 1908, the perplexing sliding scale affecting the purchasing of films will be a thing of the past. There will be but two rates at which films will be sold—the list price and the standing order rate. The list price will remain 12 cents per foot. All purchasers who do not place a standing order will pay the 12-cent rate. Buyers who deal on standing orders will pay a flat price of 9 cents per foot (a discount of 25 per cent.), whether they place an order for one or more prints. But they will secure an additional advantage in the form of an additional discount at the expiration of three months from the time the schedule goes into effect. Standing order customers who uphold their orders, make prompt settlements and otherwise abide by the terms of agreement during the months of June, July and August, 1908, will be entitled to an additional rebate on purchases made during that period of ten per cent.

The manufacturers also considered propositions to reduce the time of notice required to cancel or reduce standing orders. It was contended that many film renters found themselves handicapped by being required to give the 30 days' notice provided for by the agreement, so it was decided to reduce this to 14 days.

It was also decided to promote the convenience of the film renters who maintain authorized branches. Heretofore a concern has been obliged to place a standing order for each of its branches similar to that placed for its headquarters in order to secure direct shipments to the respective

branches. The manufacturers have decided that this is no longer necessary. A concern placing a standing order may now have part of it shipped to headquarters and the balance shipped direct to its respective branches, provided, however, that the branches are established and maintained in accordance with the agreement.

The manufacturers are certainly deserving of compliments for the enterprising and unselfish spirit displayed in the changes they have made. It shows that they are on the alert for the best interests of their customers.

Patience needs no encouragement. Ambition needs no incentive. Neither do the manufacturers operating under the patent license, nor the Film Service Association, require a boost. It may be remarked with perfect propriety, however, that both are doing quite well. The bulletins from the Independents would indicate otherwise, but, making all fair concessions to everybody, the conservative judgment must decide that the licensed people are not only holding their own but are gradually getting a hold "on the other fellow's" as well.

For several weeks under current reports have had the Film Service Association in bad shape. In the eyes of its enemies, as pictured by them in the trade, it has been on the verge of disruption, dissolution and rapid decay. It has been painted in every color emblematic of failure and crocodile tears have been shed in profusion for the friends (?) who were foolish (?) enough to associate themselves with it. How mournful it was to contemplate that so many good men had pinned their faith to a schedule that was gradually reducing them to penury (?). The Independents were seriously planning a meeting at which to express their condolences when the Film Service Association decided to hold a wake of its own. The members were asked to pull themselves together and take part in it. They did. And what was the result? What the Independents predicted would be a funeral proved to be a jubilee. In answer to the question as to whether the schedule in force should be upheld and maintained ninety members voted in the affirmative and but twenty in the negative. It is as clear as anything can be that the spirit of dissatisfaction has by far had more nourishment and growth outside the Association than in it.

Of course the skeptics and the opposition have their explanations and excuses. The vote of almost 5 to 1 carries no weight in their eyes. Listen to their explanation: The concerns who voted to sustain the schedule did so to cover up their own cut-rate methods. No one with common sense would give such an argument a moment's thought, but it is only fair to say that there is just as much good judgment, honesty and business acumen and integrity represented in the prevailing side of the Film Service Association as can be compiled by the opposition. Sieve the membership of the Film Service Association and that of the Independents and look upon the result. The pioneers and veterans, as well as the hard-working builders and promoters of the mov-

ing picture industry will be found with the Association. Shake down the Independents and you will find a handful of men who but a short time ago dabbled in the moving picture business as a speculation and side issue and whose craniums gradually enlarged as the possibilities of the business loomed before their speculative gaze.

The greatest expectation of the opposition to the Film Service Association has failed to materialize. The third month of its existence opens with conditions and prospects as sound and clear as good management and results can make them. The renter or exhibitor who allows himself to be persuaded to a different view of the situation is foolish. The men at the helm know their business and those dependent on them have full confidence in their leadership.

Heretofore the manufacturers of moving pictures have depended solely upon the photograph copyright law for protection against infringement on their productions. At the manufacturers' meeting held in New York City last week it was decided to ask for a copyright law covering their productions as original dramatic subjects. Frank L. Dyer, Esq., has been engaged as special counsel to take the matter in hand. It is claimed that the existing laws are inadequate. The copyrights now only cover the pictures as photographs.

Clip this item and paste it up for convenient future reference. With the opening of the fall and winter season of 1908-1909 the moving picture business will enjoy the greatest boom in its history.

## FROM THE "CITY OF BROTHERLY LOVE."

Apparently referring to our last week's editorial, "Beware of the Whirlwind," our Philadelphia friend sends us the following:

### ANENT THE WHIRLWIND.

Welcome, thrice welcome to Quakerdom, hurry it along, the sooner the better, so that those, who from the beginning betrayed their trust, may reap as they sowed.

It is said that some of the so-called Independents are trading as such, whereas in reality, they are practically "fences" for traitors in the association.

One rents twelve reels weekly for \$25.00. The so-called manager, who formerly worked for a few dollars weekly became suddenly enriched and purchased about 400 reels from his employer including his large safe although his former employer did not retire from the rental business.

Another, an emigrant from Poland or Russia, is said to operate an Association Bureau while his partners are Independent. They are very considerate because "times are bad" and "I need der monish." This enterprising firm, it is reported, offered \$1,000 per year to a recently formed Association of Philadelphia Exhibitors providing they would agree as a body to rent exclusively from them when a rebate of five dollars per week was guaranteed to each member.

The almond-eyed Chinaman has lost his reputation at last, and the kike has supplanted him for "ways that are tricky," etc., etc.

Philadelphia is ripe for the housecleaning. Begin here and then work your way west. Root out the traitors and perjurers quickly that those who remain, when tempted, may have before them as a horrible example the fate of those who sold out for thirty pieces of silver.

Mr. Exhibitor, do you know why your competitor has all new pictures? It's because he gets the VIEWS AND FILMS INDEX every week and knows what's what. How about you?



# ERRATA.

In our last issue, in the article on the history of the cinematograph, it is stated that Marcy, the inventor, in experimenting with photographic plates, used half a thousand of them. It seems that the printer could not realize that it might be half a million, so he—well, anyhow, it should have been that.

In the article by Roys on current savers, the word on twenty-fourth line from the top in the second column should have been "line" instead of "live;" (our printer wanted to show he's no dead one.) In the same column, fourth line from the bottom, "amateur" should have been "ammeter."

# REMOVALS.

Enterprise Optical Company, of Chicago, Ill., has removed its quarters to 83-91 W. Randolph Street, in that city. The New England Film Exchange, of Boston, Mass., is now located in new quarters at 611 Washington Street.

# FLEET FILM ARRANGEMENTS.

The Kalem Company will make an extra delivery this week Saturday of the Fleet Pictures just taken on the Pacific coast. On Friday the regular issue—*The Under Dog*, will be made as usual.

The Fleet pictures are made up of scenes covering the whole tremendous reception of Admiral Evans and his men from San Pedro, Los Angeles, and Santa Barbara to San Francisco. The sample which has been shown by the Kalem Company in their New York studio is of beautiful photographic quality and the action partakes of the remarkable enthusiasm characteristic of the entire visit of the fleet to the Western coast. In order to make the earliest possible delivery the Kalem Company has arranged to have Pacific coast members of the Film Service Association supplied direct from San Francisco, through Miles Bros. The middle West will be supplied from Chicago, through William Wright, 90 Auditorium Building; and all other points from New York.

# PITTSBURG COMPANY EXPANDS.

The Pittsburg Calcium Light Co., of Pittsburg, Pa., announce that they have established a distributing depot in Toledo, Ohio, from which they will supply a film service as from any regular branch. The new quarters are at 1119-1120 Ohio Building.

# NEW PARK IN NEW YORK CITY.

The old vacant lot at 110th street and Fifth Avenue, New York, which was the old Polo Grounds, is now to be converted into an amusement park by the Woods Production and Amusement Company. A moving picture theatre in the open air within the grounds ought to prove a profitable venture, as it is certain that the resort will draw immense crowds from the great East Side tenement district, and the thousands who visit the upper part of Central Park which is directly opposite.

# INVENTOR OF ECONOMIZER REPLIES.

The technical war among the inventors of the various current saving devices goes merrily on. Last week Herman E. Roys fired his broadside at J. H. Hallberg, but the latter retaliates:

New York, N. Y., May 1, 1908.  
Editor of Views and Films Index.

Dear Sir:—  
On page 8 of your May 2nd issue there appears a letter entitled "Comparisons and Criticisms" referring to current saving devices to be used in connection with moving picture lamps.

As your correspondent takes exception to certain statements which I made in an article entitled "J. H. Hallberg on his Electric Economizer" on page 4 in your April 25th issue, I beg to submit the following information to your readers.

There are several styles of current saving devices possible for the control of alternating current moving picture lamps. The most commonly used device is the choke coil, and this is the device referred to as the Reactor and Rheostaticide in your correspondent's letter.

The choke coil is composed of a quantity of sheet iron so constructed that there will be one or more air gaps in the iron circuit. Around the iron there is wound insulated copper wire, which is connected in series with the moving picture lamp, exactly as would be the old rheostat. When a moving picture lamp operates on a rheostat, the power factor is between 90 and 95 per cent. When the moving picture lamp is operated on a choke coil connected in series with the arc on 110 volts, the power factor is about 40 per cent. Due to this low power factor a reduction in the actual watts required for the moving picture lamp is effected, but the apparent watts are still the same, as with the old rheostat. Without going into details, it is sufficient to say that the lower the power factor, the greater electric light plant capacity must be provided by the electric light company, and the greater will be the disturbance in the candle power of lamps installed on the premises of neighbors of moving picture theatres. This fact can best be emphasized by informing your readers that most of the well-managed electric lighting companies will refuse to connect up any choke coil, or similar device connected in series with the moving picture lamp, and it is only a matter of time when all choke coils will be ordered off the electric lighting companies' systems, as being a disturbing element.

For your information, I may say that the New York Edison Company will not permit the use of any choke coils on their system, and I know of only one or two which have been installed on trial, with the result that the "HALLBERG ECONOMIZER" is now being put in, as fast as the installations can be made.

In regard to the amperage required, I beg to say that I have no doubt that the Reactor or Rheostaticide can operate with 25 amperes, or less, but as either machine is connected in series with the arc, it is evident that you will get only 25 amperes at the arc, which is,

of course, too low current for practical purposes. Therefore, if you want 40 to 50 amperes at the arc, it is absolutely necessary that the fuse should be large enough for 45 to 50 amperes, when any form of choke coil is used.

Not so with the "ECONOMIZER." The "ECONOMIZER" is built to receive the electric light company's current into one coil. Another absolutely independent and separate coil makes new current of heavy amperage for the moving picture lamp. Therefore, I can use a 25-ampere fuse on the line, and receive between 40 and 50-ampere current through the arc, which is just what is required. Due to this advantage, among others, my device has been approved by the Department Water Supply, Gas and Electricity of New York City.

In regard to the gross weight of the "ECONOMIZER" being 100 pounds and the weight of the Reactor being only fifty pounds, I beg to respectfully suggest that this is another reason why the purchaser gets more for his money when he buys the "ECONOMIZER," and I take this opportunity to further state that the extra weight of the "ECONOMIZER" is not in the case, but in the high grade imported electrical steel used in the construction of its core, and in the large and liberal amount of copper used in its coils. Due to its peculiar construction, the "ECONOMIZER" has to be nearly double the capacity of all other current saving devices, but the extra cost counts for nothing when all of its other advantages are taken into consideration.

I believe that the above will further explain some of the statements which I have made, and I trust that your correspondent will now understand that in setting forth the low power factor of his device, I do not in any way infer that it does not save current, as the current saving qualities of the choke coil depend altogether upon its low power factor.

It seems to me that your correspondent has confused the terms "efficiency" and "power factor" in referring to the saving effected by his Reactor. The principle of the "ECONOMIZER" is radically different from all other current saving devices, and as it represents a new invention and development, it is not surprising that some of the advantages which I claim for it should be criticized, as the claims and guarantees which I make for the "ECONOMIZER" are certainly extraordinary as compared with the claims which can be made for other current saving devices. I guarantee results and can back up all statements I make.

Respectfully yours,  
J. H. HALLBERG.

# SHARP CORRESPONDENCE.

Following is a letter sent Roys by Hallberg, which speaks for itself:  
Mr. Herman E. Roys,  
1368 Broadway,  
New York, N. Y.

Dear Sir:—  
I have read your letter entitled "Comparisons and Criticisms" on page 8 of

the May 2d issue of the VIEWS AND FILMS INDEX.

I just want to ask you one question—Is the Royal Reactor a choke coil connected in series with the arc?

A reply to the above should reach me before Friday. If you do not make a reply, I take it for granted that your device is a choke coil connected in series with the arc.

I take the precaution to send this letter by registered mail, so that you will be sure to get it and I ask you to also register your reply, as I have been requested to make an answer, by the Editor of the VIEWS AND FILMS INDEX, to your article, and my answer must be ready by Friday afternoon. I enclose stamps, amount ten cents for reply.

Yours very truly,

J. H. HALLBERG.

P. S.—If your Reactor is not a choke coil or if it is not connected in series with the arc I will be pleased to have you show the apparatus to me, so I may not do your device an injustice.

J. H. HALLBERG.

Here is the reply.

New York, May 1st 1908.  
J. H. Hallberg,  
30 Greenwich Ave.,  
New York, N. Y.

Dear Sir:—

Your letter of the 29th inst. at hand and contents noted, in reply will say that as you do not state your intention of buying a "ROYAL REACTOR" I do not see that it is necessary to answer your questions, also I do not think it is necessary to exhibit my apparatus to you, as two or three other manufacturers have tried to copy my device on account of its great saving of current, and again I do not wish to give you any valuable information so that you can better your apparatus at my expense and knowledge gained by years of experience.

If you wish to buy a "ROYAL REACTOR" which is the best current saver on the market, I will sell you one for the regular price, \$50.00.

In answer to my letter in the VIEWS AND FILMS I advise you to stick to facts, if it is possible for you to do so, as I am going to make you prove your statements.

Yours very truly,

HERMAN E. ROYS.

# SHOWS GOOD FOR CHILDREN.

There is no more earnest worker for her community than Mrs. Odessa Rayler, of Muncie, Ind. In a lecture on "The Effect of Character of Popular Amusements, Including the Five-Cent Theatre," delivered before the Women's Christian Temperance Union, she plainly declared in favor of the nickel show, presumably, judging them in general. "The five-cent theatres are a great agency for good; they are inclined to keep men from saloons and other evil resorts, and they give good, wholesome entertainment at a cheap price." Children should be permitted to attend them.

# NEW THEATRICAL PROBLEM

AGE OF MECHANICAL AMUSEMENT

By WALTER P. EATON.

Turn the crank, or press the button, or do whatever it is you do to start the thing, and let the morning glories sound. Put in the "record" of Pales-trina's "Victory," for we would be joyful upon this glad some Easter morn. Every drama has long had one god from the machine. But hereafter the whole drama will come from a machine. Shakespeare and "The Girl Behind the Counter," no longer shall depend on poor, human players for interpretation. Mechanics has conquered, Art enters on a new era. The banner of progress flutters in the wind of an electric fan.

Canned music has for some time past been a commodity of culture. Caruso is available in the humblest home. Tetraxini warbles from the back porch, and from the oak stand between the glass flowers on the mantel and the red plush photograph album on the black walnut table Melba throws off "Caro Nome" with all the creamy perfection of tone of a disk revolving under a metal needle. Mrs. Stuyvesant Van Cortlandt O'good-Smith of Roselle Park sits on her veranda on a warm summer evening listening to the soothing buzz of the mosquitoes and the Toreador song from "Carmen." Her neighbors on the left, whose tastes are vulgar, are enraptured by "Will You Love me in December as You Do in May?" Her neighbors on the right hand have no music on their front veranda. Bessie has taken the band around to the back porch. Bessie has a caller. Let us not lift the veil of kindly twining vines, nor peep from behind the ash barrel. The band is playing beautifully the "Merry Widow Waltz."

But the possibilities of canned culture in the art line are only beginning to be realized. There are untold possibilities in the new plan, just announced, of mechanical drama, interpreted by moving pictures and a giant talking machine. The scheme is simple: "Hamlet" is enacted by E. H. Sothern or Eddie Foy or some other competent interpreter, supported by a company of Shakespearean players, in front of a camera and a talking machine loaded with blank disks. When the play is over there is a complete record of it. All you have to do is to hang a sheet up anywhere, put a giant morning glory into the talking machine, set the things to going, and let a performance of "Hamlet" just as good as the original—nay, better, for it will cost you only to cents, maybe, and the man who works the machines can hurry over the dull parts as fast as he wants to; also he can play it backward and get an entirely new drama! The records can be reproduced at will, and all over the broad land, from Park Row and Fourteenth street to Cripple Creek and Pawtucket, R. I., the immortal tragedy of our Avon Swan can be heard by the multitude, their souls expanded, their ideals made more lofty, their appreciation of Art deepened

next on the screen. The ballad was all about a forsaken maiden "in a village by the sea." He loved, but he moved away. The house was invited to join in the chorus, which contained among others the following couplet, eloquently ungrammatical:

"Now the moon don't seem so bright,  
For she's all alone to-night."

Then there were more pantomimic dramas by the picture machine, most of them evidently taken in Paris, and all ending with a mad chase of somebody by everybody else. Also there were more ballads as touching as the one about the vitagraph Annabel Lee. The whole show lasted nearly an hour, and at the close your eyes didn't ache so badly that you couldn't mistake Luchow's for the subway station.

This theatre, which holds 520 people, gives fourteen performances a day, and if it is filled each time, as is said to be the case, it takes in around \$5,000 a week. The expense of the machine is probably about \$300 and there are a few salaries to pay, as well as light, heat and rent. But, making all possible deductions, it is easy to see why Keith & Proctor abandoned vaudeville, where the weekly salary list for performers alone reached up into thousands, for the ten-cent moving picture show. Such competition as this ceased to be a joke.

And if the moving pictures alone, with their rough, pantomimic farce, can attract so many people, though they long ago ceased to be a novelty, it may well be asked in all seriousness what will be the result when they are combined with speech by a talking machine and depict, not haphazard farce, but ordered drama. That will give them a charm of novelty again, a new lease of life. If they have already turned vaudeville out of the Union Square Theatre, are they destined to convert the Empire into a home for canned drama and solve the vexed problem of who shall direct the New Theatre in Central Park West? And if we are to have canned drama, why not canned opera, with Oscar Hammerstein as the great phonograph impresario? This is a mechanic age. We play our pianos by machinery. Let us so act our plays and sing our operas, and be done with it. Sooner or later we shall write our plays by machinery too. In fact, several living playwrights have made a very good beginning in that direction.

After all, most of us remain pleased with a rattle, tickled with a straw, till the end of our days. We vote and raise babies and build Babylonian piles of steel and stone all over Manhattan Island and write for newspapers and read Ibsen. But we love to watch the wheels go 'round just the same; we pore over pictures, and when the pictures move we are tickled into raptures. Of course, it is not nearly so wonderful that a picture can move as that a man can. The most intricate picture machine ever invented is less marvellous than the least skillful acrobat who performs on a vaude-

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ville stage. The most perfect talking machine ever perfected is less of a wonder than the human throat. But unfortunately we can all move, our sometimes lack of grace concealed by the kindly coverings of convention; and we all have larynxes. So we marvel less when we set our limbs in action than when a picture moves, and less when we make a noise than when a noise is made by machinery. When he does something, when she does something, we accept the deed as a matter of course. But when it does something—lo, a miracle! And we gape like children. Besides, it costs us only to cents!

That last fact is not to be ignored by the playwrights. The managers can look out for themselves. They generally do. But the playwrights need protection. Canned music is no more threatening to the royalties of dramatic authors if it gets the start all signs now predict. Some of the playwrights realizing this took an active part in the recent copyright hearing at Washington. Others apparently do not realize it; and those who do not are the authors whose work is most likely to be in demand for canning purposes. Presenting a play by moving pictures and a talking machine may not be art, but if people pay money to see the performance, and if because they pay less money they are less tempted to witness the play adequately presented, the author should surely have redress in substantial form. Canned drama will have to figure on the statute books of the nation. That much dignity is its destiny.

Meanwhile the Yale University Dramatic Association goes right on digging up unplayed classics to present, just as if the doom of the man-acted drama were not sounded. They are coming to the Waldorf to-morrow to present a free translation of Gogol's comedy, "Revizor" ("The Inspector"), which in Russia and on the Continent has been a classic since 1836, but which, so Prof. Phelps declares—and we cannot dispute him—has never been played anywhere in English. The Yale Dramatic Association has given very good accounts of itself in years past. Among its productions have been "The Second Shepherd's Play," Heywood's "The Fair Maid of the West," "The Critic," the first part of "Henry IV.," and last year Ibsen's "The Pretenders." The men have gone about their work with a thoroughness and an enthusiasm which suggested that their culture was not canned. Perhaps education will be the last thing furnished by machinery. Perhaps after the Broadway theatres are all given over to the moving picture, talking machine drama, our universities, like Oxford the home of "lost causes and impossible loyalties," will still practise the forgotten art of play acting by means of the living form and the human voice. And now and then some antiquarian will journey thither and come back to mumble of their strange, old fashioned customs at Yale or Harvard, perchance to write a book that will have an enormous sale (manufactured) and be read by machines which by that time will have been installed for the purpose in every household.

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#### MAINE SHOWS PROSPER.

The moving picture tidal wave which has been sweeping over the Country has struck Maine and in all the large cities in the State there are at least one or more of these picture houses. Portland has four devoted to the show pictures, while at the two big theatres they frequently form an attractive part of the bill. No sooner is one house started when there are rumors of another. The latest is that a picture show is soon to be opened on one of the side streets down near the water front.

When the first application was made for a license to operate a moving picture show in Portland many shook their heads and were heard to say, "It will never go here."



This is the Lynn (Mass.) house of the Olympic Amusement Company, opened recently. The theatre is doing a rushing business. It seats 1,475 people, and music is furnished by an orchestra of five pieces, vaudeville being introduced between pictures. The concern also controls the Dreamland, in Lynn, and another Dreamland at Revere Beach, both of which are under the supervision of A. E. Lord, while E. H. Horstmann is manager of the house here shown.

Notwithstanding these predictions, this house has been twice enlarged since it began business. Since the Savoy opened up the Portland Theatre has been transformed into a moving picture house, Dreamland has joined the class, and the last to bid for public favor in this direction is The Congress, which was formerly Congress Hall and has been converted into a picture house. The end is not yet. There is talk of a show house on Fore street and another one near the Union Station.

All these picture houses are well patronized, both afternoon and evenings. It is no wonder that the old time theatre managers are rubbing their eyes and wondering where it is all going to end. To add to their surprise is the way the vaudeville features are being introduced. Many of them see in this newest form of catering to the amusement of the public

many innovations and novelties that are sure to result in radical changes in the picture house business.

#### FORTY-SEVEN DOLLARS DAILY.

Edward P. Reynolds, Thomas E. Brown and Frank Lux, proprietors of a five-cent theatre on West Washington street, Indianapolis, allege the profits which might have resulted from the operation of the theatre for sixty-three days amount to \$3,000, which amount they ask as judgment in a suit filed in Superior Court. The defendants of the suit are Josephine M. Schaf, Joseph C. Schaf and Madeline Maus, owners of the property occupied by the theatre. The theatre proprietors set out in their complaint that they have a lease for five

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## THEATORIUM CHANGES.

SAVANNAH, Ga.—The Crescent Theatre closed on account of inability to pay rent, and shortly after the Dixie, another five-cent show, did likewise for the same reason.

ALLENTOWN, Pa.—Gilbert H. Aymar, who built and has managed the Pergola since its opening, has severed his connection with the company running this popular amusement resort and has made arrangements to open a moving picture entertainment in Norristown. The new enterprise will be ready for business on Saturday a week. Succeeding Mr. Aymar at the Pergola is Harry Knorr, who has successfully managed the Hamilton Roller Rink.

BIRMINGHAM, Ala.—J. J. Ferry, proprietor of a moving picture show on North Twentieth street, filed a voluntary petition in bankruptcy in the federal court. The liabilities are placed at \$4,099.65, of which \$295 is due the employees. The scenery and fixtures, which constitute the assets, are valued at \$430. Another moving picture show changed hands this week and another one changed hands last week.

NEWBURGH, N. Y.—Notices have been posted announcing the sale at public auction of 150 chairs which formed part of the furniture of the moving picture theatre opened during the past winter in the building owned by John Egan at 148 Broadway, northeast corner of Johnston street. The sale will be made under a chattel mortgage given by Samuel Miller, Arthur Braunstein and Celia Monroe, former proprietors of the theatre, to Isaac Coleman.

BANGOR, Me.—The moving picture theatre, which has been conducted at Society Hall for some time past, by St. Clair, Stanton & Co. of Old Town, has been discontinued for the present. It is expected that it will start up again in about two weeks.

BRIDGEPORT, Conn.—The firm of Ross & Earle of Bridgeport, which has conducted a penny arcade in that city, filed a petition in bankruptcy in the United States district court, giving the amount of its assets as \$2,011, which is \$200 less than the debts. Among the assets are the contents of the arcade, reckoned as being worth \$1,900.

BELLAIRE, W. Va.—The ownership of the Carroll Nickelodeon on Belmont Street, has changed hands, J. Carroll having sold out to Elvin Earley, who will endeavor to improve on the policy of the house. It is the original place of its kind in the city.

TOLEDO, Ohio.—The Luna, a moving picture theatre at 340 Summit street, was closed on order of Mayor Whitlock. The recent investigation revealed that the house had violated the safety regulations pertaining to heating an electrical appliance.

TOPEKA, Kas.—S. R. Wells has concluded a deal with the People's Amuse-

ment Company, the owner of the new Novelty theatre, whereby he has secured a lease of this one playhouse for the rest of this year and for the succeeding five years beginning August 1st. With this lease, and for which he paid a fancy figure, Mr. Wells will have a free and untrammelled control of the theatre for the next five years and he will run it as the home of the highest class of vaudeville that comes to this section of the country. He will continue to book his shows in conjunction with the Sullivan-Considine vaudeville circuit. And now that he has a free hand in the management of the house he proposes to give even better shows than those which have been seen there and almost without exception they have been of an unusually high order.

Heretofore Mr. Wells has been managing the theatre for the People's Amusement Company, which consists of himself, John H. Atwood, H. W. Mehl and W. W. Hooper of Leavenworth. This company also owns the Orpheum theatre at Leavenworth, another vaudeville house, and it has just been leased to Maurice J. Cunningham of that city.

N. Y. CITY.—The "Eureka," a five-cent show at 112th Street and Madison Avenue, has closed its doors, unable to stand against Harry Altman's house, at 108th Street, the lights from which threw a dark shadow over its competitor.

ST. JOHN, N. B.—The Princess Moving Picture Theatre has been sold by C. H. McLean to a joint stock company, the officers of which are F. C. Wesley, president; George Snelgrove, secretary treasurer, and C. H. McLean, general manager. The directors are the president and general manager, F. Macleure Sclanders, W. H. Sharp and George G. Wesley. The purpose of the company is to operate moving picture or amusement houses throughout Canada and the United States. The Princess has paid its former owner handsomely, and similar prosperity is contemplated by the new company in their enlarged sphere of operations.

ELWOOD, Ind.—The plethora of moving picture shows in this city and the lack of moving coin caused the firm which recently purchased the Crystal and reopened a new theatre known as the "People's," to suspend business. Elwood would not support three moving picture shows at this time. The People's was opened six weeks ago, managers of the similar concern at Noblesville buying the old Crystal equipment, and an effort was made to turn the tide of amusement patrons east on Main street, but without success.

OTTAWA, Ill.—The Five Cent Theatre on La Salle street has changed hands, a deal being consummated last Monday by which Frank Brown, the restaurateur, became the sole proprietor and hereafter will be conducted by him. It is a money maker and it is the general opinion that Mr. Brown will have as good success as his predecessors.

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The Bargeman's Daughter.....574 ft.  
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Spiritualistic Seance.....262 ft.  
In China (Hong Chu Fou).....442 ft.  
Female Police Force.....492 ft.  
Gendarme's Honor.....377 ft.  
Students' Jokes.....240 ft.  
Haunted Castle.....688 ft.  
The False Coin.....410 ft.  
A Useful Beard.....344 ft.  
A Day in the Life of a Suffragette.....442 ft.  
Mandrel's Feats.....721 ft.  
In the Land of the Gold Mines.....574 ft.  
Music Teacher.....410 ft.  
Sweden.....420 ft.  
The Hanging Lamp.....295 ft.  
Clog Making in Brittany.....410 ft.  
For Kate's Health.....420 ft.  
Diabolical Pickpocket.....459 ft.  
Harry, the Country Postman.....639 ft.  
The Poacher's Wife.....295 ft.  
A Disastrous Oversight.....344 ft.  
Under the Livery.....321 ft.  
Workman's Revenge.....623 ft.  
A Poor Man's Romance.....688 ft.  
A French Guard's Bride.....590 ft.  
A Miser's Punishment.....360 ft.  
Give Me Back My Dummy.....180 ft.  
Unwilling Chiropodist.....590 ft.  
Thirsty Moving Men.....442 ft.  
The Nomads.....377 ft.  
Engaged Against His Will.....557 ft.  
Useful Present for a Child.....475 ft.  
Hunchback Brings Luck.....393 ft.  
A Visit to the Public Nursery.....442 ft.  
Peggy's Portrait.....262 ft.  
Christmas Eve.....704 ft.  
Cider Industry.....393 ft.  
A Peaceful Inn.....541 ft.  
Will Grandfather Forgive?.....623 ft.  
Lottery Tickets.....311 ft.  
Wanted, a Maid.....557 ft.  
Champagne Industry.....524 ft.  
The Cossacks.....442 ft.  
Shanghai, China.....508 ft.

### VITAGRAPH.

A Mother's Crime.....447 ft.  
Tit for Tat.....475 ft.  
She Wanted to Be an Actress.....360 ft.  
The Flower Girl.....335 ft.  
Indian Bitters.....405 ft.  
What One Small Boy Can Do.....509 ft.  
Turning the Tables.....509 ft.  
Parlez-vous Francais?.....410 ft.  
Macbeth, Shakespeare's Sublime Tragedy.....835 ft.  
Dancing Legs.....480 ft.  
Jealousy.....840 ft.  
Dora, a Rustic Idyll.....460 ft.  
Who Needed the Dough?.....270 ft.  
After Midnight.....325 ft.  
Troubles of a Flirt.....395 ft.  
The Fresh Air Fiend.....245 ft.  
A Mexican Love Story.....460 ft.  
In Cupid's Realm.....690 ft.  
The Tale of a Shirt.....390 ft.  
The Money Lender.....890 ft.

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Fleet Pictures.....1,000 ft.  
Presidential Possibilities.....825 ft.  
The Night Riders.....315 ft.  
Moonshiner's Daughter.....895 ft.  
Scarlet Letter.....990 ft.  
Way Down East.....1,000 ft.  
Henry Hudson.....777 ft.

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The Blue Bonnet.....925 ft.  
The Old, Old Story.....1,000 ft.  
The Holy City.....1,000 to 1,585 ft.  
The Blue Bonnet.....Indefinite.  
The Old, Old Story.....1,000 ft.  
The Holy City.....1,000 ft.  
Man in the Overalls.....850 ft.  
Mishaps of a Bashful Man.....800 ft.  
Mystery of Diamond Necklace.....1,000 ft.  
Friday the 13th.....670 ft.  
Shamus O'Brien.....1,000 ft.  
A Dream of Youth.....390 ft.  
Swashbucker.....325 ft.  
The French Spy.....920 ft.  
The Mad Musician.....480 ft.

### WILLIAMS, BROWN & EARLE.

The Faithless Friend.....525 ft.  
The Man and His Bottle.....350 ft.  
The Boarder Got the Haddock.....310 ft.  
Tricky Twins.....265 ft.  
Painless Extraction.....225 ft.

### ESSANAY CO.

Peck's Bad Boy.....1,000 ft.  
Don't Pull My Leg.....425 ft.  
Ker-Choo.....400 ft.  
James Boys in Missouri.....1,000 ft.  
Lord for a Day.....889 ft.  
Hypnotizing Mother-in-Law.....552 ft.  
The Juggler Juggles.....418 ft.  
Well-Thy Water.....310 ft.  
All is Fair in Love and War.....823 ft.  
The Dog Cop.....585 ft.

### MELIES.

A Mistaken Identity.....355 ft.  
Long Distance Wireless Photography.....366 ft.  
A Night with Masqueraders in Paris.....363 ft.  
The Prophetess of Thebes.....458 ft.  
Humanity Through Ages.....1,000 ft.  
Why That Actor Was Late.....590 ft.  
The Dream of an Opium Fiend.....345 ft.  
The Genii of Fire.....310 ft.

### LUBIN.

The Bride's Dream.....825 ft.  
The Mysterious Phonograph.....505 ft.  
Stop That Alarm.....361 ft.  
Bride's Dream.....825 ft.  
The Fatal Card.....1,050 ft.  
Willie's Party.....450 ft.  
The Wrong Overcoats.....372 ft.  
Parents' Devotion.....560 ft.  
Neighborly Neighbors.....395 ft.  
The Little Easter Fairy.....470 ft.  
Something on His Mind.....535 ft.  
The Mountaineers.....775 ft.  
Our Own Little Flat.....770 ft.



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### MOVING PICTURE SERMONS?

The Church Field Blooming.

The moving picture and illustrated song rage having taken possession of the civilized world, and more especially of the United States, as no other form of light amusement has in the past twenty years, there are people who believe the time is not far distant when the churches will have adopted the rolling film and colored slide as an adjunct.

It is not beyond the range of possibilities that the time may come when the preacher will devote a portion of his time to selecting his films and slides, trying them out on his machine and then writing his sermon to conform with the views he proposes to throw upon the screen in front of his pulpit.

Evansville, Ind., has started the ball a-rolling. Already there is one Evansville minister, Rev. W. G. Archer, of the Jefferson Avenue Presbyterian Church, who has adopted the illustrated sermon and the illustrated hymn and proposes to make them a part of the regular programme in his evening services in the future. He thinks there is no limit to the possibilities for good to be derived by using such methods in attracting the people and holding their attention after they are once inside the church. It is as essential to appeal to the eye as well as the ear of the congregation. The stereopticon has been used for years by ministers, teachers, missionaries, lecturers, and with a great degree of success. Why not the moving picture sermon and the illustrated hymn?

Really it does not seem to be indulging the imagination too far to suppose that the time will come when the only light in the church during the sermon will be that thrown upon the white screen from the picture machine, that the words and music of the hymns will be magnified on the screen and read from there instead of from the hymn books, that the moving pictures will portray the biblical stories as the minister talks, that biblical playlets will be written and "acted out" before the camera for use in the churches just as comedies and tragedies are written and acted before the camera now to be used in the nickel theatres.

Always original in his methods, Mr. Archer believes that such a thing is possible and highly probable. He backs up his belief by the fact that moving pictures have been made of the passion play of Oberammergau and offered in theatres to the great delight of thousands. Because the picture film makers have not had their performers act the popular version of the Bible stories before the camera Mr. Archer has adopted what is known as the "dissolving picture slides to illustrate his sermons. For instance, the subject of his sermon this evening will be "Christ As the Great Physician." As he stands in his pulpit the operator of his machine will listen for cues which have been prearranged and from time to time will throw upon the screen

twenty-eight different views showing Jesus Christ as a healer.

Pictures of Christ curing the blind, healing the lepers, casting out devils, etc., will be used. The slides are made from paintings of the masters where ever possible and are placed upon the market by manufacturers of films and slides. But it is an easy matter for a photographer to make slides from any great painting and arrange it for use in a stereopticon.

When the congregation has assembled and the service is well under way Mr. Archer will pronounce that the good old hymn "From Greenland's Icy Mountains" will be sung. As the people are to join in the singing the lights will be switched off and during the course of the song twelve illustrations suggested by the words of the song will be thrown on the screen. "There will be people in the audience who will take away with them new and lasting ideas of that song which they never had before," says Mr. Archer.

These slides will be the only illustrations used during the evening which will actually show pictures of life. But there will be slides showing in large type the words and music of every song, and even though it is dark in the church hymn books will not be needed.

Mr. Archer had used the stereopticon to further the interests in Chattanooga he has managed, to advertise the college of which he was once business manager and in various other ways. He knows the fascination the illustrations have for the grown-ups as well as for the children and is enthusiastic about the possibilities of this form of attracting people into the church and interesting them so that they will be anxious to return. Since not only the churchman but the world at large regards the Bible as one of the greatest, if not the greatest of all books ever written, he believes the film makers will in the future arrange to have Bible stories acted before the cameras and that they will become a popular mode of putting the teachings of the religion before the people.

Like other ministers he takes the position that the pictures will not take the place of teaching and preaching but that they will be a valuable aid. "We will get a better grip on the public," he says.

"We must adopt the church to the conditions," he continued in explaining his views. "Make the scheme purely biblical. Christ talked to the fishermen as a fisherman and to the shepherds as a shepherd. The people of to-day are picture mad, the newspapers tell us. Why not let the church use the pictures as an aid?"

"What a chance the hymn, 'The Ninety and Nine' affords for the maker of illustrated song slides. How much more vividly and plainly could the story of Joseph be told to the old as well as the young by moving pictures than in a sermon. As pictures are thrown upon the screen the minister could talk and emphasize certain points. Then a follow up system could be adopted to

further the work started by the impression secured from the pictures and sermon. The possibilities are, to my mind, without limit.

"The necessity of illustration is taken out of the sermon by using the pictures. The preacher is given ample time to handle the facts. He knows his hearers are being impressed."

The use of illustrations made by Mr. Archer is probably not adopted by any other minister in the country. He has not heard of a similar plan. Though such a plan may be in use in some other city he has not heard of it but he is certain that he has one original idea, the use of a hidden stereopticon. He also hopes that some day he will be in charge of an institutional church in which there will be a hidden stereopticon operated by the minister from his pulpit. By installing electric buttons or switches on the pulpit he could manipulate the machine with the assistance of an operator hidden away in the rear of the church and thinks the pictures would thus be made more effective.

The scheme adopted by the Jefferson avenue pastor meets the approval of his associates in other pulpits of the city.

"I am inclined to think the plan commendable," said Rev. William Reid Cross, of St. Paul's Episcopal church. "While such a service could not be held in our church a similar one could be carried on in our parish houses with good results, I believe."

"It's a splendid idea," exclaimed Rev. Mr. Kennedy, of Walnut street Presbyterian church. "I have used the stereopticon myself with good results. The system reaches the people through the eye as well as through the ear and there are some people who grasp picture explanation more readily than that which can be made by words."

"Anything that accomplishes good," said Rev. T. G. Brashers, of Parke Memorial church, "is to be commended if the means is right. There has been a tendency, some people think, to make the church a lecture bureau but Christ used various illustrations to make himself understood."

"The idea is generally proper and commendable," said Dr. W. J. Darby. "The pictures serve to hold and fix the attention, they make the service attractive, they aid the minister in making his sermon of the sort that leaves a good impression. I do not believe that pictures will ever become to be generally used in church services but the world is traveling rapidly, changing rapidly and in that my ideas may be wrong."

Listen to what Secretary Mogge, of the Y. M. C. A. says on the subject:

"I believe that the moderate use of the stereopticon and of moving pictures for illustrated songs and sermons in the church will prove helpful in attracting, interesting and instructing larger audiences than the usual stereotyped service. Certain if modern conditions are handicapping the church in reaching the masses it is worth while to try any legitimate method to gain their attention. Numbers are not the only thing to strive for but a minister

might just as well preach to a crowded church as to a lot of empty pews.

"Illustrated songs and sermons appeal to the eye as well as to the ear, therefore should prove more effective. The essential thing is to appeal to the heart and the convictions. Entertainment is not enough. Pictures will never take the place of preaching and teaching, but can be made a valuable aid. The church needs to be modernized to the extent at least of appropriating and applying the best things of the world that are of themselves clean, useful, and attractive to the securing of spiritual results. I think we make a mistake to let the devil have a monopoly on so many of the good things."

### HERE IT IS!

Before going to press we learn from a dispatch that the cinematograph is to teach Bible history to the peasants in a church in the South of France. Probably to add to the attractions of the religious services the curé of Condom has had cinematograph views made of the Passion Play, which is enacted yearly at Roquebrune, a village half way between Mont Carlo and Menton, in which the episodes of Bible history are enacted on lines similar to religious dramatic productions at Oberammergau. The church services in Condom are now up to date.

### PICTURE SHOWS HURT.

Charles E. Blaney, the melodrama manager, announced that he will devote the last week in May at his Lincoln Square Theatre, in New York, to a series of widely diversified offerings, aiming to decide what class of productions is most desired by the patrons of theatres where the best seats are sold for not more than \$1.

In making his announcement Mr. Blaney states frankly that the advent of moving picture exhibitions and cheap vaudeville, together with adverse financial conditions, have worked havoc with the popular priced theatres all over the country.

The six plays which will be produced as "As You Like It," "The Girl and the Detective," "The Dancer and the King," "Cinderella," "Faust," and one of the old Hoyt farces. All the dramatic critics in New York and Brooklyn will be invited to pass on the merits of these plays, with the interests of the popular-priced public in mind.

### MECHANIC'S QUERIES.

VIEWS AND FILMS INDEX.  
Dear Sirs:—

Being a mechanic, I always subscribe for the best papers pertaining to my trade, but being now in the moving picture business for two years there are some things that I cannot find out—not having served an apprenticeship in the business. Some operators will not tell you anything and clerks of moving picture machine manufacturers don't quite know. I think it advisable that you appropriate a corresponding column for managers and operators on questions asked and

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In "THE BARGEMAN'S DAUGHTER," by Pathé Freres, a young and pretty girl, daughter of an old bargeman, has brought her father's lunch and is waiting for his belated return when she hears the old boat scrape on the shingles of the shore and rushes forward to meet the aged man. Arriving on the landing scene she is noticed by a nobleman whom the boatman has just rowed over from the other side; the traveler is so struck by the beauty and simplicity of the child that he resolves to kidnap the sweet female being and take her to his castle. This he soon puts into execution, and aided by two of his men takes the terrified girl unawares in front of her modest home and bears her swiftly away. Crossing the public square, however, a soldier notices the retreating men and the struggling woman and giving chase attacks the villain, and is going to slay him when one of the kidnappers, coming to the rescue of his master, strikes the intruder in the back, felling him with one blow, and they are soon on their way again with their prey. A little boy, son of the old bargeman, follows the fugitives up to their hiding place and returning to his father at top speed finds the wounded soldier in the family hut. Lamenting the poor old man's ill luck, the boy tells his story, and the soldier, aroused, they immediately follow the trail of the fugitives. On reaching the castle they approach with great caution, kill the three advance guards of the kidnappers' den and, coming on to a big terrace, find the wicked nobleman alone. A duel between the two rivals ensues and the criminal is killed. Snatching the key from the dead man's hand, our two friends rush to the big iron gate of the girl's prison, which they soon succeed in opening and the overjoyed girl rushes into her father's arms, and after the first embrace goes quickly to her valiant knight, and resting her pretty head on his breast thanks him from the bottom of her heart, but in tones so low that her words do not reach us for publication.

"GENDARME'S HONOR" is the title of another new film by Pathé Freres. A gendarme, going out to fulfill his daily duty, leaves his pretty daughter at home. As soon as he has departed the young girl receives a note from a young man, who has noticed her pretty figure when passing her on the road. In the note he suggests a rendezvous and so words his letter that the young girl, trusting as young girls usually are, goes to the meeting place unsuspecting. There the love-smitten youth turns out to be a villain, for instead of giving her the promised information takes her in his arms to kiss her; a violent battle ensues and the girl is strangled by the infuriated and baffled suitor. The murderer takes the body and throws it down a ravine, but home coming peasants detect the corpse and recognizing the gendarme's daughter bring her back to the guard's dwelling. The father, recognizing his beloved child, swears vengeance, and finding the fatal note in the girl's dress rushes to the murderer's home with a gang of peasants. Hearing noise the culprit runs away, with the peasants after him, and coming under the range of the hidden gendarme falls down riddled by bullets. The gendarme's daughter is thus avenged.

"IN CHINA (HONG CHU FOU)," by Pathé Freres. This film, representing the oldest and most renowned city of China, Hong Chu Fou, is a masterpiece of good photography. The spectator is thus enabled to live for a few moments the life of the sturdy and sly Chinamen, and the beautiful views of country and city which pass in rapid succession contribute considerably to making this film one of high interest.

Pathé's "THE TWO RIVALS" shows two noblemen as they arrive at the estate of a powerful duke, and on being warmly greeted by the host they both enter the reception room of the castle, where they are introduced to the duke's daughter. They both fall in love with the heiress and pay her marked attention, but the girl soon makes her choice, and the rejected suitor now becomes a bitter enemy to the lovers. He follows the couple through the castle grounds, and seeing his rival pick a flower and offer it to the maid he rushes up, snatches it out of the lover's hand and crushes it under his foot. A duel ensues and the unlucky rival is again defeated. An appointment having been made by the two young people for the evening, they depart, and when dusk comes on the maid drops a rope through her window to enable her sweetheart to reach her apartment. Unluckily the rope falls outside of the watchful rival's window, and he, understanding the whole plot, takes his sword and cuts the rope and the lover falls unconscious to the street. Rushing out of the castle, the infuriated man is going to kill the prostrate youth when the duke, roused by the noise, appears and after killing the coward in a duel takes his future son-in-law to safety.

"EACH IN HIS TURN" is also by Pathé Freres. Madame having bought a hat shows it to her better half before he departs for his office, and the husband finding it ridiculously big gives the offended wife a piece of his mind and, having been badly treated for his temerity, leaves the house after having upbraided the maid before leaving. The maid, not used to such treatment, goes to the valet, who is very much in love with her, and gives vent to her pent-up feelings. The valet, having weathered the storm, rushes to the kitchen and leaves the cook crying after a few minutes conversation. A messenger boy, a favorite with the cook, being unlucky enough to appear in the kitchen at that time is kicked out by the indignant chef, and thus the house is upset from top to bottom—and all for a hat. The day, however, passes by and Mr. Husband having had time to think over the painful situation of the morning resolves to make atonement for his daring act of expressing an opinion on female headgear and brings back a jewel to his still angry better half. The gift works miracles, for the lady, now happy once more, shakes hands with the maid, the maid goes and kisses the valet, the valet bestows one of his precious caresses on the cook, who overwhelmed by such condescension on the part of so high a personage as Mr. Valet gives her little messenger boy a hearty dinner and this is all again sunshine and happiness.

Pathé Freres: "THE MAID'S LAST DAY."—Mrs. So-and-so having given her maid a week's notice, the latter is so furious that she plays all sorts of pranks on her master and mistress. When they take off the lid of the soup tureen they find rats in it, the joint disappears under a heap of pepper, then they are horrified by several live rats, which they find under the bed-spread; and their faces become quite black with the ink that Mary has put in the wash basin when they want to have a wash; and when they go to the kitchen they find the crockery in bits all over the floor. Mary laughs outright, for she has had her revenge.

"SPIRITUALISTIC SEANCE," by Pathé Freres, shows a young and pretty chambermaid deeply in love with an ugly dragon; she is busily engaged entertaining her sweetheart in her mistress' parlor when, hearing her master and mistress returning, she conceals her beloved in a big china closet in the sitting room. The proprietors of the premises enter shortly after and have brought with them a renowned scientist who can apparently converse with spirits. He makes tables dance and rap for the astonished guests and, assuring them that he can compel spirits to obey and answer his commands, calls out in a loud voice, "Spirit, if you hear me rap once!" Now the soldier in the cupboard, hearing the request for a little noise, profits by the opportunity to move into a more comfortable position in his place of concealment and vigorously raps three powerful blows on the door. The guests are terrified and astonished, but not so much as the spiritualist, who has never met with such success. Pushing his experiments further, our performer orders the spirit to appear before the assistants, and to the horror of all out comes a

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of foreclosed upon. They persuade him to drink freely and take another loan; at both of which Rip is greatly pleased. But he does not sign the acknowledgment, for he cannot read, and although he has signed others, is suspicious of this one. The affiliates then leave Rip to think it over. Hendrick, the innkeeper's boy, and sweetheart of Meemie, Rip's daughter, comes along and Rip calls him to read the paper. It reveals that "for sixteen pounds Rip would sell all claim to his entire estate!" Rip bids Hendrick to run along. Then enters the "rum blossom brigade" from the inn, all jolly and with a goodly thirst at the sight of a keg. Hendrick, votes that Rip be "King of the Carousal." To their intense surprise he refuses to drink, but Veldter, the innkeeper, puts a full glass under Rip's nose and the old fellow gives in. Rip, driven from his wife's house, goes to the mountains on the appointed night when, every twenty years, the ghost of Hendrick Hudson and his pirate crew visit the Catskills. The spirits have been seen by the villagers, drinking and smoking and playing at ten pins. Rip kisses his girl good-bye, takes his dog Snyder and his rifle and leaves amid the night's wild storm of lightning, thunder and downpour. Gretchen, his wife, falls in a faint at the door. He carries a keg for a mountain dwarf, of Hendrick's goblin crew, and the faces of the other Catskill ghosts appear from the solid rocks, smiling hideously at their victim. The last vision that Rip discovers, as he turns from one to the other, is the spirit of Hendrick Hudson, dissolved into view on top of the highest rock. This scene also shows the men at their ten pin game. The dwarf, who accom-

huge, big form from the china closet, whirls round the room once or twice and disappears through the door, leaving the panic stricken guests sprawling on the floor. The soldier, in the last scene, is shown hugging his sweetheart to his breast and telling her, with convulsive laughter, how he impersonated a ghost and thus gained the door of the parlor unsuspected by her employers.

"STUDENTS' JOKES" is also one of Pathé Freres' new films. These jolly fellows are having a good time on account of the rain, which pours down in torrents. With their umbrellas up they enter a coffee house, and after making one of the umbrella drip into a glass while a customer has his head turned away they all go to a barber shop and water the floor with their dripping umbrellas, so much so that the barber sees everything swim about his shop, after which he is given a free bath, and his customers leave him with a broad grin on their face.

Pathé Freres: "THE FALSE COIN."—In a garret a father is sending his little son out to buy some food for his bedridden mother. The grocer charges him with trying to pass a false coin in payment, and the poor workman is put into prison in spite of his denial. The boy, however, is confident that the false coin was not paid out by him, and his love for his parents urges him to seek the counterfeiters' den; he warns the police and the latter find the grocer at work among all the implements and tools necessary for coining false money. The rascal is put into prison, and his wife with him, whereas the father and the child go home after receiving the congratulations of the police inspector.

"FEMALE POLICE FORCE," by Pathé Freres. A female force having been recruited in the United States, the patrol ladies are seen attending duty and starting off for their beats. Now this institution has two advantages, first of all it gives the female sex something to do that is useful and secondly it gives poor henpecked husbands the opportunity of breathing now and then the beautiful air of liberty. So thinks Mr. Meekpunch, the husband of the corporal of the female battalion, and as soon as his imposing wife has gone on duty he goes and meets his sweetheart, who has made an appointment with him for that very afternoon. They are sitting on a bench very happy when one of the ladies of the force passing by recognizes in the lover a terribly dangerous burglar, for whom an order of arrest has been issued that very morning, and the officers have been provided with a picture of the criminal. To make sure of no possible error the policewoman has another look at the photo, and finding that it is the very same face decides to arrest him. But our man, terrified at the idea that his wife will recognize him at the police station, rushes madly away and the female detective follows. He hurries to his home, enters his room and there, to his horror, finds a burglar busy stealing all his goods and chattels. He jumps on the thief and falls back nonplused, for the man before him is the image of himself. The police now dash into the room find the two men grappling with each other, and noticing the likeness of the two arrest them both; upon reaching the police station the real thief is convicted, the innocent one having been recognized by his wife, the corporal of the force.

Pathé Freres: "HAUNTED CASTLE."—Having lost their way, two noblemen are seen roving under the ruins of an old castle, when all of a sudden among the crumbling walls an old witch appears, who on looking in their direction makes angry signs, as if she wanted to crush the intruders. No sooner has this horrible vision disappeared than the two knights are seen listening; they evidently hear sounds of distress, for they soon start up and rush to the ruins. One part of the old structure is still proudly sitting on its foundations and the two heroes have some difficulty in breaking open the stout door. The noise awakens the occupant of the dungeon, who is seen peering viciously through a window, and when he perceives the intruders he gives a wild laugh and disappears among flames. The two soldiers go through many dark passages and into a huge banquet hall, where they endeavor to find the unfortunate who emitted the despairing cries, when horrible ghosts make their appearance. The knights fight bravely with their swords but at every thrust of their weapons the forms disappear and they go sprawling on the floor. As they are going to leave discouraged the dwarf, first seen through the window, appears again, and laughing at their attempts, shows them some horrible visions of death, warns them to depart before worse befalls them and vanishes in a cloud of smoke. They only leave the premises, however, after having been convinced by a beautiful woman, who appears as if by magic, that they can do no good in remaining. As they reach the porch the door flams to and again they hear heart rendering cries for help. Furious at having been deceived, they enter through another door, but fall into a deep cave where ghosts, spirits and ferocious brutes reign supreme. One of the two men is knocked down and the survivor, after fiercely fighting for his life, succeeds in clearing the cave of its monsters and is going to rest when through the thick rock he witnesses what is going on in the castle. A beautiful woman is being insulted by the crippled imp, is compelled to drink out of his cup and forced to kiss his distorted and repulsive face. Then the imp asks for her hand, but she rejects him and consequently is brutally beaten by the valet of the wretched wizard. Not being able to stand such a sight any longer, our soldier brings his friend back to consciousness, tells him of the vision and again they start their wild hunt for the victim. This time they are more successful, however, and coming on the unsuspecting cripple they have soon speared him to death. The young woman rushes up to her rescuers, and the last scene of this mysterious film shows one of the warriors as the happy bridegroom of the rescued lady, while the other is seen fighting desperately with one of the most winning ladies of heaven.

Every one knows that "PECK'S BAD BOY," written by Governor George Peck, of Wisconsin, is the funniest and most mischievous "bad boy" ever created, and he is the bad boy that makes the Essanay new subject of that name the greatest comedy film ever produced, say the makers. What he does to the Dutchman, the grocer and to his pa, as well as to the neighbors, assisted by his chum and a tom-boy girl, is a caution. Every prank that a bad boy is wont to perform to satisfy his keen sense of the ridiculous is carried out in this picture. Laughs are actually pulled upon each other, we are told, until the climax, when the bad boy and his chum saw down the Dutchman's staircase, and the guests all make a quick departure via the slippery-slip stairs which the kids substitute.

And now the Selig Polyscope Co. gives us "RIP VAN WINKLE."—Scene in front of "George the Third" Inn, Rip's home opposite. Gretchen, the wife of Rip Van Winkle, is busy at the washbasin. Rip's thirst for schnapps has brought poverty upon himself and family; the gin keeps Rip helplessly good humored, which constantly angers Dame Van Winkle; Rip's perverseness is shown in the following selection from his favorite song:

THE BARBER SHOP. The activity is going on. A dard immediately there follows an old air dyed black. While the bar

Destitute Rip has mortgaged his property to fill the cups of the sets and boon companions who bail him as a good fellow at the inn. With a heart too large for his purse, he suffers the usual consequences. His one consolatory resort is in being kindly and friendly toward all the children of the village who, as his envious acquaintances say, "cling around him like flies on a lump of sugar," teasing and loving the good old fellow and tying ties to his dog Snyder's tail. Rip's property increases in value, his eager creditors become aware that he can still pay it out

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panies Rip, now chains Snyder to a bush and drops Rip's flint-lock to help him down with the keg. Hudson then demands that Rip be given a drink. It is declined. They insist. He drinks their schnapps and greets them with his favorite toast. Then he falls into an intense stupor, much to the delight of the goblin men. Then the pirate ship permeates the picture, while its crew of gnomes stand pointing exultantly at the prostrate form of Rip Van Winkle. After sleeping twenty years Rip awakens, aged and feeble. His dog's skeleton hangs by the chain from the tree of twenty years' growth. Rip Van Winkle totters down the mountain, leaning on a tree limb he has picked up. A street scene in the now flourishing town of Falling Waters. Rip is discovered coming into town and is jeered and tormented by the children, who drive him from one place to another. The old "George the Third" inn now bears the sign, "George Washington Hotel." Rip's former tumble-down hovel is replaced by a handsome cottage. He approaches Seth, the new landlord, begs shelter and inquires for Vedder, the old innkeeper. Seth don't know about him but bids him rest and gets a mug of brandy for him. Derrick, Rip's deceiver and now the husband of Dame Van Winkle, enters with his nephew, whom he wishes Meenie, Rip's daughter, to marry; thus to have the handling of Rip's estate, which is now a vast fortune. But Meenie repulses the suggestion and in her anger shows the insistent nephew from her presence with such force that he tumbles at the feet of his uncle. Gretchen steps between Derrick and her daughter. Derrick raises his cane as though he would strike her. Hendrick Vedder, returned from his sea voyage, quickly confronts Derrick to warn him against any ill treatment to Meenie or her mother, and to falsify the scoundrel's statement that he, Hendrick, was lost at sea. Derrick orders them away, asserting that the property is his. Hendrick contradicts this statement and recalls the base imposition that Derrick wanted Rip to sign twenty years ago. Rip Van Winkle, feeble and gray, but with a conception of what has taken place, slowly rises and flashes the paper before them to confirm Hendrick's statement. The latter reads, while the assembled villagers gasp in amazement when shown that the document was never signed. They now become enraged at the villainous Derrick and drive him from the town. The truth dawns upon both sides. With inexpressible surprise and happiness Gretchen and Meenie can do no more than cry for joy at the husband and father's return. Rip calls to his wife and she, after twenty years of worry, is made happy in a second time by the old man's familiarly fond embrace. Needless to say that Hendrick conveys a similar claim to the sweetheart of his younger days.

A new Lubin subject is entitled "THE MYSTERIOUS PHONOGRAPH." Two tramps seeing among a pile of rubbish an empty box, a piece of carpet and an old phonograph horn decide to go into business. They cover the box with the old carpet, nail the horn to the top and thus make a movable phonograph. One of the tramps sits inside the box and answers any question which curious and foolish people ask. Everything goes well until the ruse is discovered, when the tramps in turn get all that is coming to them.

"STOP THAT ALARM" is another one from Lubin. A young man, generally late at the office, starts out to buy an alarm clock. On the street he meets a friend, they enter a saloon to have "a smile." The young man comes out with "a laugh." Stopping in front of a jewelry store, he sees a clock, one of those "never stop" affairs, which he buys. Determined to be up early, in his befuddled condition he sets the alarm wrong, which wakes him and all the boarders in the middle of the night. Frantically he tries to smother the thing with bedclothes, pillows and a mattress. Boarders come in, wearing their "nighties," vowing punishment if the racket doesn't cease. He gets rid of them temporarily, but there is no cessation of the infernal din and they return en masse and pitch him out. Following in the hall, they chuck him down, the front steps, with his clock after him. Everybody joins in pummeling him. The clock is reduced to a confused mass of springs, wheels, etc., and to cap the climax a very businesslike policeman takes him in.

"A MOTHER'S CRIME" is the latest film by The Vitaphone Co. of America. A miserable, poorly furnished room, a kitchen serving as a bedroom, is the opening scene of this very touching and pathetic story. A sickly old woman, the mother, is working industriously making artificial flowers. Her daughter, a girl in her teens, is trying to read a book, but disease has played such sad havoc that even this is an arduous task. The doctor makes his daily visit and leaves a prescription for the girl. The mother searches for money to pay him but none is to be found and the physician leaves without it. The mother works diligently, packs up her flowers and after kissing her child adieu goes out to deliver them. Arriving at the shop the boss examines the work and calls his forelady to pass upon it. She finds considerable fault and the proprietor refuses to pay for them. The old woman cries and begs him to be less severe, telling him of her sick girl at home and showing the prescription which she cannot get unless she pays for it. After considerable argument he gives her part and the woman leaves for the drug store, where the medicine is procured; then she hurries home. The invalid rests more comfortably after the medicine has been administered. The mother takes up a paper and notices an advertisement calling for scrubwomen at an office building. This is indeed a godsend. She prepares to start at once for the building. Before she leaves the landlord enters the room and demands his money. Having none she asks for a little extension of time. This is refused her and practically the last bit of bric-a-brac is taken to the pawnshop for money to satisfy his demands. At the office building the janitor engages the woman and assigns her work. She is not strong enough for such laborious work and, weak from the lack of food, she soon succumbs. She falls in a faint on the floor, other scrubwomen rush in, lift her up and give her food. She has partially recovered and resumed her work as the janitor re-enters, finds fault and discharges her and rudely pushes her out of the place. Returning home sick at heart, the widow finds her daughter much worse. The doctor enters and although realizing there is no hope gives another prescription. With no money for medicine or food the mother is well nigh frantic. Going out upon the street she passes a store and is tempted to steal an article in the window. She takes it, pawns it for sufficient money to allay the present need. The theft has been seen by a clerk and as she marches from the pawnshop he signals an officer, who takes her to the station house. There the woman relates her pitiful story, which is disbelieved by all except one gentleman, who offers to make restitution. He is advised to first investigate. The woman is allowed to return home with an officer, the kindhearted gentleman following. Arriving there the daughter is seen to be dying. The officer is present and to him the situation is explained. He verifies the poor widow's story and the officer and man, realizing that she has stolen to save her child, leave the room after placing some money on the table. The doctor follows their good example and leaves the poor widow endeavoring to comfort her dying child. A pathetic drama.

Another new film by The Vitaphone Co. of America is entitled "TIT FOR TAT; OR, OUT-WITTED BY WIT." A long-haired, spectacled, ministerial individual, a sort of traveling artist and fakir combined, arrives at a Western ranch or mining town. The natives receive him in a very strenuous manner, shoot off his high hat, scaring him almost to death and making life miserable in general. One of the ringleaders, a black-browed, heavy-mustached Westerner, sets up a row of six bottles and breaks them in rapid succession with six shots from his revolver. He thereupon challenges the fakir to try it. He takes the gun, waves his arms around his head, scaring the natives by his careless manner, and fires the six shots without hitting a bottle. He then calls the crowd together, stands the ringleader a little apart from the rest, pulls out a sketch book and crayon and rapidly draws a good likeness of the cowboy. All hands stand around in wonder and praise his ability. The fakir strikes an attitude and asks the cowboy to draw a picture of him. This the fakir is unable to do, but he places a earboard at the

opposite side of the room and with his gun outlines with the bullets a striking resemblance to the fakir. Then the professor calls all hands over to a table, takes three cups from the bar, also an orange. He does some stunts with them, making the orange appear and disappear at will. He then places the orange under the centre cup and asks his audience which cup covers it. The Westerner steps up and touches the middle one. The fakir contradicts him in a very positive manner. The cowboy reiterates his decision, at which the professor pulls out his wallet and lays a substantial wager. Both men raise the bet until quite a pile is at stake. The tenderfoot then lifts the centre cup. The orange is not there. He takes the money, slips the saloon keeper a few bills, then in a whispered conversation suggests a joke on the cowboy joker. From one of his bags he takes out and sets up a box camera in front of the bar, arranging the bystanders off to one side, the cowboy occupying a prominent place in front. The saloon keeper and fakir run a hose from the faucet to the camera, bring the Westerner directly in front, place him in a ridiculous pose, stand aside and turn on the water. In a moment the cowboy is soaked. The professor at this juncture makes a hurried escape. He rushes down to the railroad station, jumps aboard a train which is just pulling out and is out of danger as the joker, dripping wet, rushes to the depot. From the rear car the fakir bows, waves his handkerchief and throws a kiss to the Westerner, who is beside himself with rage. To further increase his wrath his companions give him the laugh, and our picture closes showing the joker kicking himself at being beaten at his own game.

"SHE WANTED TO BE AN ACTRESS" is also by The Vitaphone Co. of America. In a yard of a country farmhouse a young girl is busily engaged sorting eggs for market. That her work is distasteful to her can readily be seen by the deliberate manner in which she goes about it. Now and then she stops, takes from her pocket a copy of a theatrical paper and gazes admiringly at the pictures of actresses displayed. Her father passes and scolds her for reading such rot. She hides the paper and resumes her work. A young farmhand, who is in love with the girl, comes along and to him the girl tells of her troubles. He offers his sympathy. She shows him the pictures in the papers and expresses her desire to become one of those "stage beauties." Their exchange of confidences is interrupted by the sudden appearance of the old farmer, who cuffs the boy's ears and sends him away, takes the papers from his daughter and sends her to her room. She drops into a chair, sobbing bitterly. This, however, lasts but a short time. Another paper is brought out. She gazes at the pictures with envy and, yielding at last to the temptation, takes a fancy costume from a suit case and goes into the next room to dress. She returns, dressed in tights as a ballet girl; gazes first into a mirror then at the picture in the paper, and is apparently satisfied with the comparison. She is determined to leave home and seek fame on the stage. She takes a few things in her grip, puts a skirt over her tights, throws a long cloak around her and departs. We follow her into town, where her strange get-up creates considerable merriment. She spies a photograph-gallery, stops and admires the pictures and determines to have her likeness made. Entering the gallery, she disrobes down to her tights before the photographer is aware of her presence. Looking at the sight before him, he has trouble to keep from laughing. He takes the picture, however, and the girl, now equipped for business, seeks the office of a theatrical manager. One is found and the girl tells him she wants to be an actress. He is staggered at first but resolves to have some fun at her expense. Her photograph is shown, she removes the coat and skirt and stands in her ballet costume. He laughs at the horrible apparition and leaves the office for a moment. During his absence the girl wanders about, examining the different photographs arranged about; imitates the various poses taken by the actresses and, in trying to dance, falls all over herself. The noise attracts the manager, who calls in several friends to watch the ambitious country lass. All laugh heartily at her vain endeavors and, while the merriment is at its height, the future "star" (P) pa and ma arrive direct from the farm. They are angry and ashamed of their daughter in such a make-up and take her by the arm of the office and leave for home. Back home the farmer gives his daughter a good scolding, makes her remove her stage clothes and wash those and the theatrical papers and pictures he makes a bonfire. The girl is last seen coming out in her simple farmer dress with milk pail and stool in hand, back to her regular duties. She is mad all through and bitterly condemns her parents for losing to the world a sure enough "star."

"THE FLOWER GIRL," by The Vitaphone Co. of America, opens with a pretty but poorly dressed girl arranging flowers which she is to sell on the street. Then follows a view of her sweetheart, a manly newsboy disposing of his papers to the passersby. Lastly a well dressed but villainous individual leering at the people as he goes along. Our next scene shows the flower girl disposing of her goods on the street. Her lover, the newsboy, passes, greets her affectionately, talks for a few minutes then goes his way. The dithyramb that rascally man comes along, pauses a moment, admires the girl, purchases a bouquet and tries to flirt with her. She, however, pays no attention to his actions and he passes on, looking back and smiling sarcastically. Having failed to make an impression on the girl by what he deems fair means the villain determines to resort to force. Entering a saloon he meets two disreputable looking tramps, to whom he pays money to carry out his scheme. They go out on the street, bargain with an equally villainous cabman and all drive away. Their destination is the spot where the girl is disposing of her flowers. The thugs come upon her, throw a cloak over her head, hustle her into the cab and drive rapidly away. From a distance the newsboy lover has observed the abduction and hurries to the scene, but too late to be of any assistance. He follows as fast as possible and notices the house into which the girl has been forced. He walks up and down the street, trying to hit upon a plan to rescue his sweetheart. Upon arriving at the house the girl is pushed rapidly into a room by her abductors. The villain shortly enters and endeavors to make love to her. She indignantly repulses him and, laughing sardonically, he leaves the room. The girl looks around for some avenue of escape. The door is locked, the windows securely barred, and in utter despair she sits down and gives way to tears. During this time the newsboy has not been idle. He climbs to the roof of a house, locates the chimney of the building where the girl is confined and crawls into it. Down below the girl is sobbing and crying; suddenly a noise startles her and almost immediately afterward her lover drops into the open fireplace. He embraces her protectively and promises to rescue her. A noise from the outside is heard and the young man backs into the fireplace as the villain enters. He again endeavors to force himself upon the helpless girl, laughs derisively at her utter helplessness and walks over toward the window. While his back is turned the brave newsboy sneaks out, opens the door, and as the villain turns about he tells him to the floor, and before he can regain his senses he is bound and gagged. Escape now seems sure and they start down the stairs, only to be intercepted by the roving toughs. A fierce struggle ensues, the two thugs overcome the newsboy and are fast chaining him into insensibility when the girl grabs a bottle and cracks it over the head of one of the toughs, enabling her lover to dispose of the other adversary. The way is now clear and they leave the house and proceed home. The flower girl surrounded by her ring upon her finger.

The author of "Jelly's new film" artfully happened upon the following advertisement in a daily paper: "WANTED.—A good home, in the country, for two small children; mother a hopeless invalid; father a confirmed drunkard. Address Slum No. 1, SALVATION ARMY HEADQUARTERS." A visit to headquarters and meeting with officers of the army revealed that finding of good homes for orphaned and deserted children constituted a good share of their Christian work. The first view discloses a living room scene in the home of a well-to-do old farmer and his wife who are well past the prime of life; with but one son and their otherwise happy union—they are childless. But this regret is doubly intense in its sad-

ness. An old-fashioned oval frame, wreathed with immortelles, sustains the pictured faces of two beautiful children; called to the great beyond years before our story opens. The mother is seen to look fondly at the retrospective likenesses, then sink sobbingly to a nearby chair. Her husband rushes in excitedly. He has noticed the advertisement regarding the children, which reads to her. She at once decides he must obtain them for adoption. He barely has time to take the city train, so packs his old valise and is off on his eager mission. The wearer of "The Blue Bonnet" is on an errand of mercy to the garret that the two little waifs call home. New clothes for the little boy and clean bedding for the dying mother are provided. Then we witness a meeting between the old farmer and the little girl. She tells the old gentleman of her father's distress. He gives her money and bids her return to provide immediate necessities. While he goes to the Army Headquarters. The drunken father sees the child receive the money and attempts to rob her, but the little girl escapes to her protector. The old farmer soon becomes the drunkard that he is going to defend the children and their sick mother, and when the father becomes too aggressive the old man beats him into submission. The coward thinks of the proper way to appropriate this charity money and waits to follow his daughter. The little girl returns to her sick mother and, as she tells of her new friend, the brutal father enters and despoils them all. He strips the boy of the clothes the S. A. lassie has given him and he takes the clean bedding provided for his helpless wife. Then we see him enter the pawnshop with his booty, and next with money into a low groghop. The following scene shows a meeting between the officers and the old farmer. He explains his wishes and is introduced to the members who have the case in charge. During this meeting we see a Salvation Army parade and the harbor of their Relief Headquarters, where food is given to the poor. (Posed and arranged completely correct by staff captains and brigadiers of the regular army staff, themselves taking part.) The little girl arrives and tells her friend, the Salvation lassie, of the robbery just committed by her father. Another basket is filled and, enlisting the services of the old farmer, the S. A. lassie takes the child along and returns to her dilapidated abode. After making an earnest appeal to the farmer to care for the future of his children the poverty stricken mother pays her as a sacrifice to sin. The lassie, the children and the farmer kneel in prayer. The father, now steeped in liquor, staggers in, stumbles and falls, exhausted, over the kneeling farmer's feet. Without a second's hesitation the old man seizes him and hurls him through the garret window. An old photograph gallery adjoins the attic, and we see the last of the brute as he disappears through the skylight. The farmer coolly returns and finishes his prayer. Then we see the children arrive in their new country home, both the farmer and his wife vying with each other in showing attention upon them. The Salvation lassie stands framed in the open door, thanking God for their rescue. "The Blue Bonnet" mission is ended.

The Kalem film for the week is "THE UNDERDOG." The first scene shows the yard of little Queenie's home. She is playing with the ponies, Friday and her baby colt. Her mamma is seated on the porch, keeping a watchful eye on the little girl. Suddenly a sight coming over the road attracts Queenie's attention, and she calls to mamma to look too. Now comes a traveling vagabond with his troupe of trained poodles. Queenie dances excitedly about and sends a cry from the house to watch the fun. Now father comes out with his morning paper and orders the man away, but Queenie pleads and he relents. The performance continues, the master abusing one poor old dog who is not in the same class with the fluffy white poodles. Queenie, moved to tears, takes Towser under her care; the show is over now and the vagabond and his troupe depart. But she has not seen enough of the show; she looks all around, there's no one to see—so off she steals. Now we see the showman again on the village street, surrounded by children. Foremost in the crowd is Queenie, her arms around poor Towser. The exhibition is just ending, the showman passes his hat around and goes off to another spot. Queenie leads the crowd which still follows. With his dog and a crowd at his heels, the showman enters a public tavern. But poor old Towser is kicked and locked out. Now Queenie runs to him and puts her arms around his neck, but he is abused and runs away. She hesitates, crying, while the crowd presses round her. A busy old gentleman would take charge of her, but she declines his advances and follows Towser. Now we see them on the road, trying to find the way back home. But instead they enter a wood; the little girl realizes she is lost and wanders about, stumbling and crying, still followed by protecting Towser. At last she can go no further but sinks to the ground and cries herself to sleep. Now is Towser's chance; off he runs to bring help. We are at Queenie's home again, where everybody is out looking for the lost child. But her pony and the little colt are grazing in the yard; Towser enters and sees no one about, but the pony may understand. Towser whispers his secret and leads the way, followed by Friday, the pony; baby staves after her mother, then kicks up her little heels and follows. Back to the woods they come, Towser leading Friday by the bridle, until they reach the little girl, fast asleep. But she hears them and springing up runs joyfully to Friday and clammers on his back. He turns about and carries her away. Towser sees them depart and then follows his own course home. His work is over. The little pony has not been confused by the strange woods. Surely he leads the way out of them, the baby frisking about them both. Now we have the tavern again. The brutal master, who has had just enough to drink to bring out the bad element in his nature, comes from the doorway looking for the dog he shut out. Now the cruel man rains blows and cuffs upon him, and seizing him by the nape of the neck kicks him inside the door. Meanwhile, in the child's home, the mother is sitting on the porch weeping; her father returned from the futile search. She eagerly greets him, but he sadly shakes his head and buries it in his hands as he drops to the step; the wife is comforting him when she sees the pony and the little girl trotting joyfully into sight. Mother and father rush forward and clasp the lost little girl in their arms, covering her and the pony with kisses. Even baby is not neglected, father gathers the tiny pony in his arms as they all shower caresses on it. The last picture shows the poor, cowed, dilapidated, dear old Towser!

Melies place two new subjects on the market this week, one of which is "A LOVER'S HAZARD." An innkeeper introduces his young and pretty daughter to a wealthy old man who is in quest of a wife, but she being already in love spurns his protestations. After he leaves the poor young suitor, stealthily comes in and sits by her side. The father discovers them and beats the fellow. Presently the latter returns, only to be discovered again. This time the angry innkeeper beats the persistent suitor furiously, and while he lies on the ground smarting from his bruises a band of men and women enter and toss him up in a blanket and afterwards chuck him in a well. The rope breaks and great excitement follows among the crowd, for the fellow is drowning. Police enter, but because of the confusion they forget to rescue him. Finally somebody recovers his presence of mind, lowers a rope with a hook on it and draws up the victim, covered with mud and gasping from his strenuous baptism. A final tableau shows reconciliation and rejoicing.

The other Melies film is "IN THE BARBER SHOP." The view shows the interior of a French barber shop in which much activity is going on. A darkey with grand airs enters and takes a chair on one side, and immediately there follows an old lady who takes a seat on the other in order to have her gray hair dyed black. While the barber is smoothing out the negro's locks with a huge roller his attention is distracted by the entrance of a lot of people and he lets the brush fall down upon the face of his customer, reviving all the time. Meanwhile somebody nudges the elbow of the attendant with the dye and the liquid goes trickling down the old lady's face. The darkey rises from his chair and lo! the black has been rubbed off his face by the brush. As for the aged dame, her face has been dyed the color she wanted her hair. Imagine the rejoicing on the one hand and the anger on the other.

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TUESDAY, MAY 5th

## TIT for TAT or Outwitted by Wit

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Length, 475 Feet



## THE FLOWER GIRL

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A young girl earning her living selling flowers on the street is abducted by a villain whose advances she has repulsed. Her lover a mailly newsboy rescues her after a fierce struggle with the abductor and his accomplices. LENGTH, 335 Ft.

SATURDAY, MAY 9th

## She Wanted to be an Actress

Copyright, 1908, by The Vitagraph Co. of America.



A country girl aspires to become an actress. She leaves home dressed as a ballet dancer, and seeks a position at a theatrical agency. She is located by her parents who take her home and put her back at work which she is better able to perform.

Length, 360 Feet

SATURDAY, MAY 9th

## A MOTHER'S CRIME

Copyright, 1908, by The Vitagraph Co. of America.

A poor widow with a sickly daughter unable to procure medicine and proper food for the invalid. Driven to desperation she steals a clock and pawns it. She is arrested for the theft but after her story is told is released and given money for her needs.

Length, 447 Feet.



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